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# HEALTH LESSONS

CUZZORT  
AND  
TRASK



REVISED  
TEACHER'S EDITION





Class QP 37

Book .C99

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CUZZORT-TRASK HEALTH SERIES

# HEALTH LESSONS

BY

BELVA CUZZORT, A.M.

with

IN COLLABORATION WITH

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SURGEON, UNITED STATES PUBLIC HEALTH SERVICE



D. C. HEATH AND COMPANY

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## PREFACE

The first part of this little book combines photographic illustrations and simple reading lessons. It ends with poems and rhymes. The photographs of the little boy show the play activities natural to a healthy child of six or seven years. They are of value in a health book for use in the early school grades because they appeal to the children and help them to gain unconsciously a good ideal of the body and its health. The poems of Robert Louis Stevenson need to be used as they would be if they were in a usual reader instead of a health reader. Indeed, each lesson in the health book should have in the teaching no other urging than that based on the child's natural interest. Children who can read well will get the health ideas in the book by themselves. In using *Health Lessons* in this way, a good foundation is laid for training in health habits. This training should be continuous throughout the school year.

A Teacher's Edition of *Health Lessons* has been prepared to aid the teacher in her efforts to make good health practices habits of the child's daily life. It also serves to guide her in coöperating with parents and physicians in taking corrective measures leading to a better physical development of the children and in protecting them from the dangers of disease.

There should be in the school provision for healthy care of the children, who gain at this early age lasting impressions from what they do and see others do. They should be led happily to a growing interest in being healthy and strong, as children can be.

## ACKNOWLEDGMENTS

The author expresses thanks to Mr. and Mrs. Myron D. Smith of Washington, D. C., for permission to use photographs of their son, Myron Patterson. Myron is six and a half years old. He is as full of life as a boy can be and has energy and strength. He has the best of health habits and his play is an inspiration. Happy, cheerful, and of rare good will, he is in the fullest sense a healthy child.

The photographs were made by Mr. S. I. Markel.

Appreciation is also expressed for the illustrative drawings by Mrs. Lena Reese Williams of Kansas City, Missouri.

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# HEALTH LESSONS





Myron rolls.



He walks on his hands and feet.



# HEALTH LESSONS

## LESSON I

### How I Go from Place to Place



I can go from place to place.

I can walk on my hands and feet.

Then I walk as most animals do.

I can crawl on my hands and knees.

I can crawl forward.

I can crawl backward.

I can roll. I can hop.



I can walk on my tip toes.

I can jump from one place to another,  
as the rabbit and kangaroo do.

But the best way I have of going from  
place to place is walking or run-  
ning on my two feet.

When I stand tall and straight I can  
walk best.

When I stand tall and straight I can  
run best.



Myron climbs. See how straight he is.



## LESSON II

### What I Can Make my Body Do

I can lie down.

I can lie with only my feet, hands, head  
and shoulders touching the floor.

I can sit on the floor folded up and  
rock my body forward and back.

I can sit straight.

Myron holds  
himself straight  
wherever he  
sits.



### LESSON III

#### What I Can Make my Body Do

I can balance my body standing on one foot.

I can stand on one foot and stretch the other leg backward and my arms and trunk forward.



Myron balances himself without knowing it when he kicks the ball.



After he has sent the ball into the air he yet keeps his balance.



## LESSON IV

### What I can Make my Body Do

I can run keeping my head up and swinging my arms back and forth.

I can walk and keep my body straight while I do it.

I can play and keep my body straight.



Myron is riding past the photographer. He is not thinking about standing straight but he does stand so.





He rides a "pole" horse uphill.



Myron keeps straight without knowing it. It is now a habit.



## LESSON V

### Foods that give me Rosy Cheeks

Milk, eggs, good bread and butter, fruits, and vegetables will give me rosy cheeks and good weight.

These foods help me to have good teeth and bones too.



Courtesy U. S. Dept. of Agriculture

## Vegetables.

They make me grow.

They keep me ready for play.

I should drink milk, or have soup,  
or cocoa, or custard or some food  
made with milk every day.

I should use a pint of milk a day.

Every day I should have some fruit,  
and vegetables, such as cabbage, lettuce,  
spinach, or onions.

Every day I should have some  
oatmeal, potatoes, or rice, with bread  
and butter.

The foods I need every day help me  
to have rosy cheeks and good weight.



Courtesy of Children's Bureau, U. S. Department of Labor

Foods for Every Day



## LESSON VI

### How Plants Grow

Plants grow like children.

This is how they grow.

They find food in the earth about their roots.

They find water to drink too.

The rain washes them.

The sunshine warms them.

They breathe through little holes in their leaves.

Fresh air is all around them.

So little plants become big ones.

They have food and drink.

They have air and sunshine.

I will plant some seeds.

I will watch the little plants come up through the earth.

I want my plants to grow well.

They will grow well if they have air and sunshine and good food and drink.



## LESSON VII

### How Animals Grow

Puppies, kittens, colts, and all young animals grow.

This is how they do it.

They have food.

It gives them strength to run and play.

They drink water.

They get tired. Then they rest.

They sleep.

They may sleep outside with the night air all about them.

They may have a roof to shelter them from rain.

In winter they usually have a warm shelter.

So they live, and so they grow.

They have food. They run and play.

They are in the sunshine.

They sleep and rest.

They have fresh air all about them.

## LESSON VIII

### How I Grow

I eat food and drink water.

Foods give me strength to run and play.

I run and play and get tired.

Then I rest. I drink water.

I breathe fresh air.

I play in the sunshine.

I go to bed early.

I wear clothes that do not bind me.

I keep my body clean. I am happy.

That is how I grow.



Myron rests.

## LESSON IX

### How I get Strong

Milk, bread and butter, potatoes, oatmeal, rice, and eggs are foods that make me strong and ready for play and work.

They do for my body what burning coal and wood does for an engine.

They make it go.

If I do not have enough of these foods,  
I get tired easily.

Then I can not have fun at play.

I do not like to be too tired.



Courtesy U. S. Dept. of Agriculture

### Carrots.



## LESSON X

### How Often I Drink Water.

I drink water more often than I eat.  
I drink water more often than I drink  
milk.

I drink water several times during a day.  
I get thirsty and that makes me want  
a drink.



Myron drinks water often.  
He stops play to drink.

I could not live without drinking water.

Each day I should drink plenty of water.

If I obey my thirst I will soon have the habit of drinking every day all the water I need.

At home I have my own cup to drink from.

Some schools have drinking fountains.

It is pleasant to drink water from a fountain.

I should not drink from another child's cup.

I should always drink from my own cup.



## LESSON XI

### Why I Breathe Through my Nose

Wherever I am I breathe.

Sometimes the air has dust in it.

Most air has a little dust in it.

In my nose are little hairs.

They make a brush that cleans the air  
I breathe.

This keeps dust and dirt from getting  
into my body.

I breathe through my nose to clean the  
air.

Too, the little rooms in my nose warm  
the air for my lungs.

That helps me to keep well.

That is another reason why I breathe  
through my nose.

I keep my mouth closed when I breathe.

See me take a deep breath.

I let my breath go out through my nose.

## LESSON XII

### How I Land when I Jump

When I jump, I land on the balls of my feet with my knees bent.

I do not land on my heels.

To land on my heels would jar me.

But when I walk, I step right out touching my heels to the ground first.

Up and down my back is a row of bones, one on the other, with padding between.

This row of bones is placed like spools one on the other with cotton between.

Of course the bones are not spools, nor is the padding between them cotton.

It is a long row of bones.

The padding between these bones saves me from feeling a jar when I walk.

But to keep from feeling a jar when I jump, I must land on the balls of my feet.



## LESSON XIII

### What I Can Make my Body Do

I can stand on tiptoe and reach my arms above my head and stretch and stretch until I feel very tall.

I can stand and bend my body forward until my hands touch the floor.



Even when Myron stands on a ladder his body is straight.



Myron has a straight back.



## LESSON XIV

### Other Things I can Make my Body Do

I can bend my trunk very low and then turn it from side to side.

I can do this and feel very limber as if I were a rag.

I can do this and walk with my feet far apart.

It makes me feel like an animal coming down a mountain side.

I can make my body do more things than I can tell.



Myron gets ready for a race as older boys do.

The picture below shows Myron chin-  
ning the bar.

Boys like to do this.

Most girls like to do it, too.

Can you chin the bar three times?  
four times?



One other thing Myron does.

## LESSON XV

### My Teeth

I have front teeth that cut.

I have back teeth that grind.

A horse also has front teeth that cut  
and back teeth that grind.

A dog has teeth that tear.

The dog's front and back teeth are  
sharp pointed.

I lose my first set of baby teeth and  
get a new set.

The first four teeth of the new set come  
in when I am about six years old.

My jaws grow and make room for new  
teeth.

The new teeth form up above my gums.  
Then they come through.

I should have the baby tooth pulled out  
as soon as a new tooth is about ready  
to come through.

I shall have new teeth almost every year.



## LESSON XVI

### My Teeth Grow

My teeth and my bones grow.  
They get food from my blood.  
I should eat food that will make me  
have good teeth and strong bones.  
I exercise my teeth when I chew.  
That makes them grow.



Courtesy U. S. Bureau of Home Economics

Nice baby teeth will help these two little  
girls to have good second teeth.

## LESSON XVII

### Foods That Give me Strong Bones and Good Teeth

Milk has much lime in it.

Lime helps me to have good bones  
and good teeth.

Oatmeal, eggs, and most fruits, and vegetables like carrots and lettuce have some lime in them.

These help me to have good bones and good teeth.

But milk has more lime than these foods.

I will drink milk because I want to be strong and well.



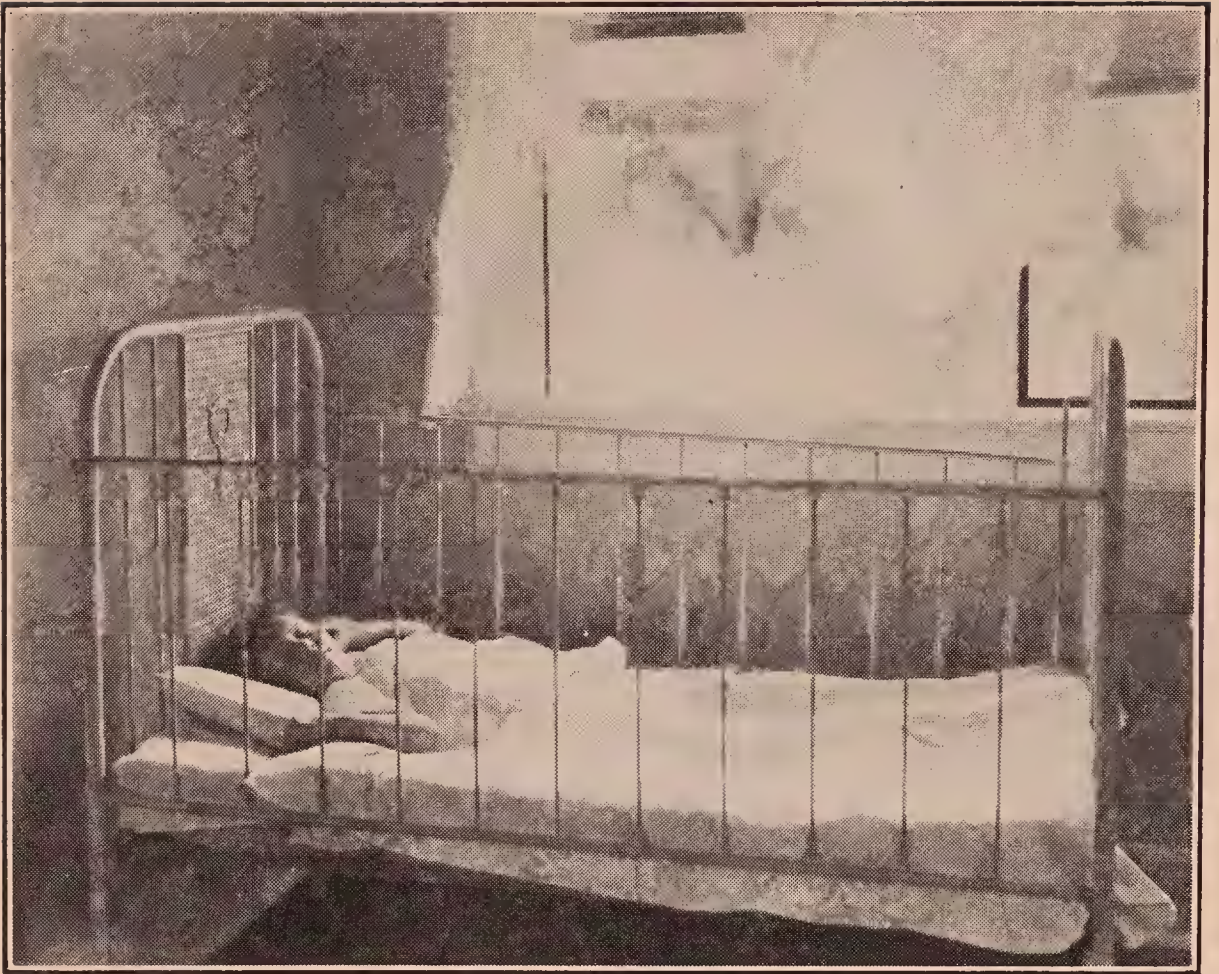
Courtesy U. S. Dept. of Agriculture

Isn't milk good?



## LESSON XVIII

### Sleep



Courtesy of Children's Bureau, U. S. Department of Labor.

Mary has played all the forenoon and  
has had her lunch.

Now she sleeps.

See how straight she lies.

Fresh air makes her sleep soundly.

How do you know she breathes through  
her nose?

## POEMS AND RHYMES

### Good and Bad Children

Children, you are very little,  
And your bones are very brittle;  
If you would grow great and stately,  
You must try to walk sedately.

You must still be bright and quiet,  
And content with simple diet;  
And remain, through all bewild'ring,  
Innocent and honest children.

Happy hearts and happy faces,  
Happy play in grassy places —  
That was how, in ancient ages,  
Children grew to kings and sages.

But the unkind and the unruly,  
And the sort who eat unduly,  
They must never hope for glory —  
Theirs is quite a different story.

— ROBERT LOUIS STEVENSON.

## A Good Boy

I woke before the morning, I was happy all the day.  
I never said an ugly word, but smiled and stuck  
to play.

And now at last the sun is going down behind  
the wood,  
And I am very happy, for I know that I've been  
good.

My bed is waiting cool and fresh, with linen  
smooth and fair,  
And I must off to sleeps-in-by, and not forget  
my prayer.

I know that, till tomorrow when I see the sun  
arise,  
No ugly dream shall fright my mind, no ugly  
sight my eyes.

But slumber hold me tightly till I waken in  
the dawn,  
And hear the thrushes singing in the lilacs round  
the lawn.

— ROBERT LOUIS STEVENSON.



## My Bed is a Boat

My bed is like a little boat;  
Nurse helps me in when I embark;  
She girds me in my sailor's coat  
And starts me in the dark.

At night, I go on board and say  
Good night to all my friends on shore;  
I shut my eyes and sail away  
And see and hear no more.

And sometime things to bed I take,  
As prudent sailors have to do;  
Perhaps a slice of wedding cake,  
Perhaps a toy or two.

At night across the dark we steer;  
But when the day returns at last,  
Safe in my room, beside the pier,  
I find my vessel fast.

— ROBERT LOUIS STEVENSON.

## A Happy Thought

The world is so full of a number of things,  
I'm sure we should all be as happy as kings.

— ROBERT LOUIS STEVENSON.

## Wee Willie Winkle

Wee Willie Winkle  
Wanders through the town,  
Wee Willie Winkle  
In his night-gown.

Tapping on the window,  
Calling through the lock,  
Children, children, go to bed  
My watch says eight o'clock.

There was an Old Woman from France  
There was an old woman from France,  
Who taught grown-up people to dance,  
They were so stiff  
She sent them home in a sniff,  
That sprightly old woman from France.

There was an old woman from France,  
Who taught little children to dance,  
They were so supple  
They bent themselves double,  
Which pleased the old woman from France.



Wee Willie Winkle.



## Work While You Work

Work while you work.  
And play while you play.  
That is the way  
To be happy and gay.

All that you do,  
Do with your might.  
Things done by halves  
Are never done right.

One thing at a time  
And that done well.  
Is a very good rule  
As many can tell.

Moments are useless  
Trifled away.  
So work while you work  
And play while you play.



Play while you play.

## Bed in Summer

In winter I get up at night,  
And dress by yellow candle light.  
In summer, quite the other way,  
I have to go to bed by day.

I have to go to bed and see  
The birds still hopping in the tree,  
And hear the grown-up people's feet  
Still going past me in the street.

And does it not seem strange to you,  
When all the sky is clear and blue,  
And I should like so much to play,  
To have to go to bed by day?

— ROBERT LOUIS STEVENSON.





Bed in Summer.

## The Cow

The friendly cow all red and white,  
I love with all my heart:  
She gives me cream with all her might,  
To eat with apple tart.

She wanders lowing here and there,  
And yet she cannot stray,  
All in the pleasant open air,  
The pleasant light of day.

And blown by all the winds that pass  
And wet with all the showers,  
She walks among the meadow grass  
And eats the meadow flowers.

— ROBERT LOUIS STEVENSON.





The Friendly Cow and her Calf.





HEALTH LESSONS

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AIDS FOR TEACHERS

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## PREFACE TO TEACHER'S EDITION

The health training program in the primary classes should give emphasis to training the children in health habits. In many ways the teacher takes the place of the mother in the protection of the child's health. Frequently her greater knowledge of health laws and good hygienic and sanitary practices enables her to do what has been neglected in the home. It is often her opportunity to advise with the parents, and in coöperating with them she effects indirectly health practices on the part of the child.

The teacher is also an assistant in the medical care which by one means or another should be provided. A large percentage of school children need corrective measures in the interest of their health and physical well-being. Teeth, eyes, ears, and throats have defects which should be attended to for the preservation of these important parts of the body, and for the general health of the child and his normal growth and development. Malnutrition is another condition of thousands of American school children, which teacher, parents, physician and patient should together correct.

Both in the matter of directing young children in the practice of essential health habits, and in carrying out the doctor's advice as to medical care, the primary teacher has important work to do. School doctors and nurses make the accomplishment of this work possible. But in any case, there is always need for the coöperation and help of the teacher.

However, this is not all of health training. If the school children of the country had bodies sound and strong and were without physical blemishes, there would yet be occasion for health education. Even if it were assured that all of them would keep in perfect health until a ripe old age, there would still be reason for a health education program in the schools.

The importance of making the "if" propositions is to bring out the fact that there are fundamentals in the study of the living human body of value in themselves. These are basic, whatever the problems in health training are. They are the starting-place when the objective is to substitute good health habits for the bad ones the child has learned. They form the background of interest when the goal is that of changing poor or mediocre physical development among the children into normal or optimum physical development. Health education is a subject filled with values for healthy, happy children. In cases where the child's health is not as it should be, when he has not grown and developed physically as he should, these values become stimuli spurring him to the effort needed.

*Health Lessons* deals with the health subject after the manner of its natural appeal to children. It aims to arouse the child's interest.

The small child has an interest in his body and its activities very much as a frog would have in its splendid jumps, or a bird in its flight through the air, if these nature-creatures were given a brain that made them aware of their performances. A child has a brain, and he talks about and observes his doings as a nature-study interest. *Health Lessons* is based on the instincts that children from six to seven years normally follow. Body activity for its own sake and control in large, whole-body movements are characteristic.

The photographic illustrations show posture, and the value of proper care of health. Incidentally they show body beauty. Myron's control of his body and his posture are marks of physical beauty.

In the preparation of outlines on folk dances and music appreciation, the authors express thanks to Miss Clara Burrough, in charge of Music Appreciation, Public Schools, District of Columbia, for her coöperation and assistance.

## TRAINING THE CHILD IN HEALTH HABITS

The practice of recent years in health teaching in the schools has demonstrated that much improvement in the child's health can be attained by his own effort when this is intelligently guided.

The teacher should be familiar with the status of the child's physical condition. Where there is medical supervision in the school, she should know what is on the medical inspection cards and what the health rating of the individual child is. She should observe whether or not the children are cheerful or depressed, easily irritated or keep in good temper, and happy or listless at their work and play.

She may, if there is neither doctor nor nurse, observe or test for such physical defects as it is possible for her to detect — decayed teeth, badly shaped teeth, loss of six-year-old molars, defects of eyes as indicated by a test of vision, defects of hearing, mouth breathing, and underweight. As regards all these matters she should coöperate with parents, school health authorities, and other dependable health agencies.

This knowledge of the actual health status of a child will stir her to greater zeal in training the children in good health practices. It will guide her in making her health work practical and effective. But the real inspiration and basis of her program of health education should spring from her desire to see children gloriously well — and from her habit of being so herself. If she



is so fortunate as to possess health in spirit and body, and in addition understands that the child is interested in the health subject as a nature study, she can hardly fail to go surprisingly far in the right direction in her endeavor.

## REFERENCES

### FOR THE TEACHER

The following Government Bulletins — 5 cents each. Address, Superintendent of Documents, Government Printing Office, Washington, D.C.

Further Steps in Teaching Health.

What Every Teacher Should Know about the Physical Condition of her Pupils.

The Lunch Hour at School.

Child Health Program for Parent-Teacher Associations and Women's Clubs.

Teaching Health.

Diet for the Child.

Summer School and Play School.

*The Hygiene of the School Child* — Terman. Macmillan Company.

*Health in Play* — American Child Health Association, Penn. Terminal Building, New York City. 15 cents.

### FOR THE CHILDREN

*Child's Book of Teeth* — Ferguson. World Book Company, Yonkers, N.Y.

*Rosy Cheeks and Strong Heart* — A fairy story. American Child Health Association, Penn. Terminal Building, New York City. 30 cents.

*Child's Health Alphabet*. *Ibid.* 10 cents.

*The Little Vegetable Man*. *Ibid.* 10 cents.

*Happy's Vanity Case*. *Ibid.* 5 cents.

*The House the Children Built*. *Ibid.* 10 cents.

*The Magic Oat Field*. *Ibid.* 10 cents.

*Jack O'Health and Peg O'Joy* — B. S. Herber. Scribner's, New York.

*Rose, Mary, Gordon, Geraldine*. Columbia University Press, New York.

*The Child's Day*. Columbia University Press, New York.

*Well Baby Primer*. Elizabeth McCormick Memorial Fund, Chicago, Ill. 15 cents.

## Illustrative Lessons and Suggestions on Training Children in Good Habits of Sleep

(Ch. 1, Ch. 2, Ch. 3, etc., are for different children)

*Teacher:* Are any children sleepy?

(Two children hold up their hands.)

*Tr.:* Is there any place here where these two children can lie down and take a nap?

*Ch. 1:* No, there is no place except the desk. I lay my head on my desk and sometimes I go to sleep.

*Tr.:* Are any other children ever sleepy at school?

(Several children hold up their hands.)

*Ch. 2:* We might rest our heads on the desk and sleep.

*Ch. 1:* That is not comfortable.

*Ch. 3:* There's too much noise.

*Ch. 4:* Teacher, I am never sleepy at school.

*Ch. (several):* I am not, either.

*Tr.:* What shall we do? Some are sleepy, and some are not.

*Ch. 5:* When you have us play a game, I wake up.

*Ch. 6:* I do, too. The air comes in and awakes me.

*Ch. 7:* I go to sleep when the victrola is played.

*Ch. 8:* Then you don't hear the music. I do not want to sleep then.

*Ch. 9:* I get sleepy and go to sleep no matter what happens.

*Ch. 10:* I am sleepy when I get up in the morning.

*Tr.:* Since we have no suitable place to sleep at school, we would be happier if we were wide awake. Do you not think so?

*Ch. (all):* We would.

*Tr.:* Do you know how we can be wide awake?

*Ch. (all):* We can play more often and not sit still so long.

*Tr.:* That is very good.

*Ch. 2:* We can run around the schoolhouse when we are sleepy.

*Tr.:* Very well, when we are ready to play we can do that.

*Ch. 4:* We can go to bed earlier.

*Tr.:* That would keep most of you from being sleepy in the daytime, wouldn't it?

*Ch. (several):* Yes, that is best.

*Ch. 5:* We can get up later.

*Ch. 6:* No, we cannot. We must come to school.

*Tr.:* Let us see what our bedtime is. I shall write your names and you can tell me at what time you go to bed.

(Teacher writes on blackboard)

*Ch. 1:* I won't go until late tonight, because it's my night at the movies.

*Tr.:* At what time do you usually go to bed?

*Ch. 1:* I go about seven o'clock.

*Ch. 2:* I go to bed at eight, but not every night.

*Ch. 3:* I am in bed by seven o'clock in winter nearly every night.

*Ch. 4:* We stay up until nine or ten o'clock, and I go to bed about nine o'clock.

*Ch. 5:* I go to bed at half past seven every night.

*Ch. 6:* I do, too, except on Saturday night.

*Ch. 7:* I go to bed at nine o'clock.

*Ch. 8:* I go to bed early. I guess it's never later than eight o'clock.

*Ch. 9:* I am in bed by nine o'clock every night.

*Ch. 10:* I go to bed at ten o'clock.

The teacher talks with the children about their sleep. If the book is in the library, she reads to them parts of "Rosy Cheeks and Strong Heart." She talks with them about their dreams, and what they think about before going to sleep. She gains their confidence, and they tell her. They read, or she reads to them, Stevenson's poems, "My Bed is a Boat" and "A Good Boy." They talk



further about their thoughts at bedtime — why they want to stay up and play. During the week one member of the class did not get to bed until after ten o'clock. They decide to try for the best habits of sleep they can have. They talk about the sleep of animals, how they quit their activity at evening and prepare for a night's rest.

Weeks later they are still trying to make their habits of sleep as perfect as they can be. Not all can learn good habits at once. They demonstrate how to get ready for bed and how to care for the clothes taken off, by putting a doll to bed. They see that the doll's head is uncovered, and that a window is opened to let in fresh air.

Stevenson's poems are included in *Health Lessons* because of the understanding of child life and sympathy with the interests of children which they express. ¶

*Help children to have proper sleep, and take an interest in what is associated with their bedtime and early morning thoughts.*

In the preparation of a child health program for the instruction of parents, the subject of sleep should have proper consideration, placing emphasis on the importance of quiet, selection of bedtime stories, the relation of the radio and phonograph programs to the child's sleep and the sanitation and hygiene bearing on the right of growing children to proper conditions for sleep.

## A Nature Lesson on Rest and Sleep

*Teacher:* John has a dog at home. What does his dog do when the day is over?

*John:* He goes to his bed. He is a watchdog. When strange noises wake him, he barks.

*Tr.:* Does he bark long?

*John:* He barks until he finds what the noise is or until he does not want to bark at it.

*Tr.:* What does he do then?

*John:* He goes to sleep, I guess. He sleeps in the daytime, too, but he wakes up easily. He does not sleep sound, as I do.

*Ch. 1:* We have a dog. He sleeps when all kinds of noises are made.

*Tr.:* Not all dogs are alike. John's dog sleeps as most of the wild animals in the forest sleep. They must always be ready to run or fight if danger comes. These animals must have sleep. They take it even though danger may come.

*Ch. 2:* Do all animals sleep at night?

*Tr.:* No. The lion and tiger hunt for their prey at night. They sleep most in the daytime. They will sleep at any time when they are not hungry and are not looking for food.

*Ch. 3:* Do birds sleep?

*Ch. 4:* Yes, they go to their nests at night.

*Tr.:* Most birds sleep comfortably all night long. Some birds sleep in the daytime. Do you know such a bird?

*Ch. 5:* The owl sleeps during the day.

*Ch. 6:* The squirrel goes to its home at night.

*Tr.:* Yes, it has a safe place, and after its busy day, it probably sleeps all night without waking.

*Ch. 7:* The ground hog sleeps all winter.

*Tr.:* It goes into its hole and stays there. In the north, where winters are cold, the woodchuck does the same thing.

Many bears go to their hiding-places and do not come out all winter. But these creatures are not really sleeping. They breathe only a very little. They seem to be dead. Yet when spring comes, they come out from their hiding places.

*Ch. 4:* Animals have to have sleep and rest.

*Tr.:* Yes, they are like boys and girls. They must have sleep and rest. Boys and girls do their growing while they sleep. I suspect the young animals do also. Anyway, it is very bad for children not to have all the good sleep they need. Birds do not fly about at night. If they did, they would probably not sing so happily in the early morning. Have you noticed how rested and contented a cat looks after its nap? How many have a cat at home? If you take good care of it, it will be contented. Will some one bring such a cat to school?

*Ch. 7:* I will.

*Tr.:* Very well, we will promise to be quiet and not excite the cat. Perhaps by watching it we shall learn more about what sleep and rest do for us.

*Ch. 8:* Then may I bring my cat?

*Tr.:* Yes, if your cat is well cared for and is a contented, healthy cat.

## REFERENCES

The following Government bulletins. Prices quoted. Address, Superintendent of Documents, Government Printing Office, Washington, D.C.

Sleep — Health Education Series. 5 cents.

Is Your Child Ready for School? 10 cents.

Child Management. 5 cents.

Habit Clinics for Child of Pre-school Age. 10 cents.



## Illustrative Lessons and Suggestions on Training Children in Proper Food Habits.

*Teacher:* Harry, what boy or girl in your class can pull you most easily in a wagon?

(All are interested; he selects Howard).

*Tr.:* Now, Harry, select a slender boy or girl.

(All are again interested; he selects James.)

*Ch. 1:* But James is taller than any of the rest.

*Tr.:* Select someone who isn't tall.

(He selects Jane. There is conversation among the children, as they agree that the three named are good at play and seem strong.)

*Tr.:* Look in your books at the photographs of Myron. How many of you think you can play as hard as he? (Several do.) Just before he had the pictures made he had played over a stretch of the city more than half a mile long and a mile wide. When he was with the photographer he did things so fast that the picture man could not use his camera quickly enough. The last picture made during that afternoon was the one in which he is riding a pole for a horse. Find it. Does he look tired?

*Ch. 1:* He looks like a steam engine full of steam.

*Tr.:* Look at the picture where he has kicked the ball. Was it a strong kick?

*Ch. (several):* See, the ball went high.

*Tr.:* Every child who plays hard needs to be like a steam engine full of steam.

*Ch. 2:* Teacher, let us see if we can kick a ball that way.

*Tr.:* You may try at playtime.

*Ch. 3 (joyfully):* Won't that be fun!

*Tr.:* Do you know what will make you like the engine full of steam?

*James:* The way we sleep.

*Tr.:* That helps.

*Ch. 4:* It's what we eat.

*Ch. (several):* Of course that is it, isn't it?

*Tr.:* That has much to do with it. Would you like to find how much you do in your play?

During the next few days they find how much they run and move about during a day. The teacher watches them and those less strong are kept from doing too much. To them she says, "After you weigh more, and have more energy, you can play harder." They try to see if they can stand tall and straight without growing tired. The teacher learns that several have been doing more in a day than they have strength for. She tells them that it is foolish to try to do more than they should, that one steam engine with a little steam must not try to do what another steam engine with a lot of steam can do.

At another time they make a study of the foods they eat and of their food habits.

The teacher prepares a card for each child. The card should have such items as these:

*Use of Milk.....*

*Use of Coffee or Tea.....*

*The Usual Breakfast.....*

*Habit of Eating between Meals.....*

*Child a Fast or Slow Eater.....*

*What Foods are not Eaten Regularly?.....*

*What Foods are Eaten in Excessive Quantities? .....*

Before filling out this card, teacher and child talk freely, and she obtains enough information to make a fairly complete record. One card filled out is as follows:

*Use of Milk* — On cereals, in cocoa or soups, some milk every day, about  $\frac{2}{3}$  of a pint.

*Use of Coffee or Tea* — None.

*The Usual breakfast* — Toast, jam, butter, oatmeal, and milk — a hearty amount eaten.

*Habit of Eating between Meals* — Yes, rather often, usually sandwiches — seldom any candy or cake.

*Child a Fast or Slow Eater* — Fast, though not greedy.

*What Foods are not Eaten Regularly?* — Fresh vegetables.

*What Foods are Eaten in Excessive Quantities?* — A little over-eating at supper; too much meat.

When the card is filled, the teacher says to the boy, "Try using more milk and less meat. Would you like to try that for two weeks? See, also, if you can have more of such foods as tomatoes, cabbage, and turnips."

The purpose is to find who is eating enough of energy foods and not to look after everything that is important in feeding the body. That will come later.

In the talks with individual children the teacher learns more from some than from others. These conversations should be free and easy. The desired information will be obtained gradually.

When all records are made and the class meets again, the teacher tells such facts as these:

"John eats each day the food he needs to give the body energy and make it move. May gives her body food for energy at one meal and at another meal she eats things just because she likes them. We know what good sleep does for us. Do you want to feed your bodies well, also?"

The next step is to have the children become acquainted with foods proper for them to eat. Some of these are:



Good toasted bread  
Hot cocoa  
Well cooked oatmeal, with milk and sugar  
Baked potatoes  
Creamed carrots  
Spinach  
Cabbage, turnips, or other such vegetables, well cooked  
Good vegetable soups  
Stewed prunes

If there is a hot school lunch, some of these dishes can be served at school. Otherwise this part of the work must be done through the home.

Simple foods, properly cooked, should be given the child. Otherwise he cannot form the best food habits.

In coöperation with the parents and children, work for a goal in health habits for each child as follows:

Drink as much milk as possible, but no coffee or tea.  
Eat some vegetables or fruit every day.

Work for health habits such as:

Eating slowly enough to chew the food.

Washing hands before each meal.

Resting after a hearty meal.

Eating enough, but not over-eating.

Eating candy or cake only at the end of a meal.

Wasting no money on mere trash.

## A Temporary Record Card for Health Habits

Until the medical inspection service of a school is well enough established to have its forms of health records for every child, the teacher and children should make record cards. The items on the cards should increase as the children gain new health habits. The following is a type of class record card showing health habits: —

### HEALTH HABIT

*Class 1-A*

<i>The Good Column</i>	<i>Number of children having good habits</i>
<i>Good sleep</i>	
<i>Good food habits</i>	
<i>Good care of teeth</i>	
<i>Good care of hair</i>	
<i>Good habits of play</i>	
<i>Good habits of rest</i>	
<i>Good posture in standing</i>	
<i>Good posture in sitting</i>	
<i>Good weight</i>	
<i>Good, clean care of body</i>	

Individual children will ask if they are included in the number of children listed. Those making no effort are simply left out. Fill out a fresh card from time to time and show the progress made.

## Illustrative Lessons and Suggestions on Training Children in Good Posture

Give the child a sense of good posture. Work with individual children until they know just what they do when they stand erect.

When children and teacher can see the results of the posture training in the walking, skipping, leaping, and running, there is progress. The photographs of Myron in *Health Lessons* are an inspiration in posture training.

The story plays given on pages 20 and 21 are helpful. Bancroft's *Posture of School Children* should be in the school library. Chapter X in *Health and Health Practices*, Cuzzort-Trask Health Series, gives information on posture that a teacher should know. In the final pages of the same book are photographic illustrations under the title, "Exercises for the Free Body." These are not of direct value in the physical training of small children, but give the teacher a good vision.

The posture training for small children should not include formal and regular setting-up drills. Group exercises in marching and in the story plays referred to above are good. The teacher should constantly watch for the physical causes where the posture is not right. An undernourished child may not have the strength to keep the body straight. Fatigue may cause bad posture. When such conditions exist, they should be corrected. From incorrect posture to the habit of good posture the way may be long or short. The teacher should discern in the individual cases whether the cause is merely carelessness, or, whether physical weakness or defect inducing bad posture exists. Physical handicaps of this kind should be corrected. Until they are, good posture cannot become habit.



## A Lesson with Exercises

*Teacher:* Come to this clear space. Take your usual places. Keep apart, so that you will have plenty of room. That is good. John is wearing a big sweater today. His coat was too tight. Mary has comfortable shoes, too.

*Ch. 1:* See, I have loose clothes. They do not bind me. Watch me squirm about in my clothes.

(Several children show that their clothes do not bind them. The teacher approves.)

*Tr.:* Imagine your body, excepting your legs, limp like a rag. Let the rag part of it fall over until the head and arms almost touch the floor. See, James is already so. See how like rags his arms are, see how his body moves from side to side as he walks. We can all do that. The wind blows us away to the left side. Then it blows away to the other side. Now it gets inside the rag and we come up slowly. How good to be tall again. Flit about as if you were light as a rag. Now comes the wind and down you go. Now it is going away and you come up. Let your weight go over the balls of your feet as you stand tall and straight. Keep your shoulders out of your way just as if you had none. There, that is good. Walk. See if your weight is over the balls of your feet. That is good. Rest.

How well May carries her head. Imagine a tiny thread of a spider's web hanging from the ceiling and fastened to the middle, not front part of her head. See, May, it pulls you taller and taller. Do you not feel tall? It holds your chin in. Your neck is straight up and down in the back. Turn your head from side to side. Run in short steps while the thread of spider's web holds you.

Let us each imagine a thread of spider's web is holding our head just as May does. That is good, Howard. That is

right, Jane. Take hold of the thread and pull on it straight up from your head. See how tall you feel. Always keep the thread pulling from the right place. Then your head will be held correctly.

Now while our heads are up and our bodies so light, let us dance in a circle. What shall we play?

*Several children:* "Looby Loo"

All sing:

Oh, here we go, looby loo,  
And here we go looby light, etc.,

(See page 35)

After this play, let most of the children rest, while three who have good posture trip and skip along holding hands. Have phonograph records (see page 33) or let the other children hum the music.

At another time give a more quiet training for posture. Have the children rest their weight on one foot, and then change to the other foot. As they do this, they should let the weight of the body rest on the ball of the foot. One foot becomes free as the other holds the body's weight. It is simply the walking movement done slowly. The exercise leads to a game to see who can walk the slowest.

At another period combine the walking with the exercise in holding the head as described above. When there has been enough practice, select certain children to march, and see how much of the training carries over. What the children master they should be responsible for making into habit.

## The Child's Control of his Body

The goal of good health with the child, as with the adult, is to enable him to live his day normally. The child six or seven years of age is perfecting the control of his body in large motor activities, such as walking, running, and climbing. Much of his play satisfies his need for perfecting this kind of body control. It should be a part of the health program in the school to see (1) that the child is kept well and has the energy for normal activity, and (2) that he actually has this activity. Thus the health program is a double one all the while. Each day the child plays, and each day he eats, sleeps, and otherwise cares for his body. In this book the suggestions on health habits and on activity are given separately. This is for clearness. The teacher should use both week by week.

A teacher should know how the child controls his body at his play. She should observe what his day as to play and physical activity is like. The following outline naming natural activities and interests and the play that provides for them may help the teacher to a better understanding of the child's control of his body. She should be able to guide him intelligently in his activities as in other health care.

<i>Natural Activity or Interest</i>	<i>Play that provides for the same</i>	<i>Description of the Exercise</i>
Free Motor Activity { Walking Running Climbing Jumping	Chasing games, as the circle and the "It" games. Usually necessary to play these games with the older children — 9 to 10 years old — otherwise the game breaks up easily. Jumping the rope — individual or long rope. Play on ladders, boxes, and chairs.	The large muscles have activity that satisfy them. The movements are not smooth. There is quick changing from one kind of activity to another as the impulses of the child direct.



<i>Natural Activity or interest</i>	<i>Play that provides for the same</i>	<i>Description of the Exercise</i>
Other large motor activities, as in skipping, running, throwing, and playing with children's wagons and sleds.	Simple singing games. Simple folk dances. Playing on teeter boards and slides and with wagons and large medicine balls. Some group play.	Good neuro-muscular training. Exercise in controlling the body in using the big muscles. Skill in ball throwing gained. Motor coördination improved.
Activity less vigorous. Large movements of the arms, as in play with blocks, floor toys, play on a sand pile, and so on.	Building houses and railroad tracks, using blocks and large pegs, keeping store, playing at washing, ironing and other home play, dipping sand, painting a child's wagon or other toy, using carpentry tools.	Motor coördination in arm movements. Coördination of eye and muscle. Mind exercised in judging the way to do things.
Quiet activity, as in cutting, pasting, and drawing.	Cutting out illustrations from magazines, drawing and painting leaves, flowers and birds. Playing guessing games with a group of children.	Handwork gives exercise in coördination of smaller muscles. Good neuro-muscular training. Satisfies the constructive instinct. Guessing games give fun.
Use of the special senses. Collecting and hoarding.	Games in guessing who has spoken, and other ear-training play. Guessing games through the sense of touch. Play with flowers, leaves, and objects of all kinds that give experience to the special senses. Collecting leaves and making a booklet, collecting illustrations from magazines and newspapers and pasting in a	Training the senses.

<i>Natural Activity or interest</i>	<i>Play that provides for the same</i>	<i>Description of the Exercise</i>
	book. Where good access to nature is possible, letting children make collections of seeds, pebbles, and other things that interest them.	
Activity giving various kinds of bodily movement, as in imitating adult activities, and in caring for plants and animals.	Building a playhouse, caring for a doll, caring for a pet, making a small garden, caring for a pot plant, playing house, being firemen, automobile driver, motorman, conductor, housekeeper.	Exercise may or may not be vigorous. The body is active doing all kinds of things, and doing them with enough purpose to cause persistency and effort to gain accurate motion.
Rest with recreation.	Listening to stories told, to stories read, watching other children dramatize a play. Listening to music, watching a performer do things.	Body relaxation, except when the recreation is too exciting. Body relaxing after a good laugh.

## REFERENCES

The following Government bulletins. Prices quoted. Address, Superintendent of Documents, Government Printing Office, Washington, D.C.

Play and Recreation — Outlines for Study. 10 cents.

Posture Exercises. 15 cents.

School Hygiene and Physical Education. 5 cents.

## PLAYS AND GAMES

Games are given below in classified lists. The smallest number of players required to make the game interesting is given in order that rural teachers may have that information with the title of the game. That a game may be played by a small number of children does not mean that it is best suited to a few players. The games for small children are not real team games. Their group play is usually of such a nature as to include few or many players. Some of it is simply individual play given a social setting. The games for Grades I and II are not given separately as they are in many courses of study in use at the present time, but the first games of a list are those best suited to children less experienced in such play, which would ordinarily mean Grade I, and the last games of a list are for the more developed children.

REFERENCES. — *Games for Home, Playground, Gymnasium and School* — Bancroft. Macmillan.

*Education by Plays and Games* — Johnson. Ginn.

*Games and Dances* — Stecher. McVey.

*Organized Games for Playground* — Wood. Macmillan.

*Graded Games for Rural Schools* — Ross. Barnes.

*The Playground Book* — Sperling. Barnes.



## Story Plays

The child does the equivalent of setting-up drills in story plays such as are described below. His movements in them are natural.

See Saw

Child Shooting Bow and Arrow

Child Spinning as a Top

Child as a Flower Swaying in Strong Wind

Child Carrying his Head as a King

Child Pushing a Swing

A Seal Waking Up

Child as a Tall Pine Tree

REFERENCES. — Rhythmic Plays in

New Jersey *State Course of Study in Physical Training*,

New York *State Course of Study in Physical Training*.

*Physical Training for the Elementary School*. Lydia E. Clark.

City courses of study in physical training, as for example:

Montclair, N. J., and Minneapolis, Minn.

### *Description of Story Plays Selected from the List above*

CHILD AS A SEAL WAKING UP. — The children should act this story play at home, where they can act it lying flat on their stomachs. They may then act it at their seats at school, with chest and head resting on the desk. The story runs:

The seal has been asleep a long, long time. He feels the warm sunshine. The long weeks of darkness have passed. How wonderful to feel the sun and have daylight again. He lifts his head and stretches forward his neck, then drops it again. Then the sunshine begins to reach down into his back. It lets him stretch neck and back together. He looks over to the horizon in the east, and then all across the sky down to

the horizon in the west. How his neck and back stretch as he does this. He rests. As he grows warmer he stretches and lifts his head to see again.

CHILD AS A TALL PINE TREE. — In this exercise the child makes a long stretch that runs through the whole body. The hands join over the head and stretch upward making a point.

CHILD CARRYING HIS HEAD AS A KING. — Play that a tiny but strong cobweb hangs from the ceiling and holds the top of the head, so that chin is in and the back of the neck straight. Run about the room while the cobweb holds the head so.

SEE SAW. — Child imagines that he stands astride a see-saw board; sits on board. It is over a little ditch. Child goes way down, holding to the board and bending the knees deep. Child repeats, this time he holds to a rope that serves as a bridle rein, and goes down without bending trunk forward.

CHILD SHOOTING BOW AND ARROW. — Feet wide apart. One arm grasping upper part of bow. Other stretched far out. Back is flat and straight, so that a strong pull can be made.

CHILD SPINNING AS A TOP. — Child stretches his feet, rises on tiptoe. Does this again and again to get ready to spin. Then, with arms outstretched, he whirls his body around once or several times.

CHILD AS A FLOWER SWAYING IN STRONG WIND. — Bend the trunk at the waist. Sway it from side to side.

CHILD PUSHING A SWING. — Child stands, one foot forward. As the swing returns, he takes it, pulls it up as high as he can, stepping back as he does so, then sends the swing forward with all his might. This may be repeated rhythmically, as — pulling swing up, stepping backward, weight of body balancing over the heels, then giving swing a push from the shoulders, weight of body balancing over the toes.

## Relay Races and Contests

The following easy games are greatly enjoyed. They require some help from the teacher or an older child in arranging the players. A watchful teacher will see which children are easily alert, and how fully children who are usually backward enter into this play.

Circle Seat Relay — 10 or more players.

Jack be Nimble — 3 players, but better if there are several more.

Huntsman — 8 or more players.

Crossing the Brook — 1 or 2 players, better to have several.

Hand over Head Bean Bag Race — 2 or more players.

CIRCLE SEAT RELAY<sup>1</sup> (10 to 60 Players). — This game starts with the players all seated, and with an even number in each row. At a signal, the last player in each row runs forward on the right-hand side of his seat, runs around the front desk, and returns on the left-hand side of his own row. As soon as he is seated, he touches the player next in front on the shoulder, which is a signal for this one to start. He runs in the same way. This is continued until the last player, which in this case is the one sitting in the front seat, has circled his desk and seated himself with hand upraised. The line wins whose front player first does this. This is one of the best running games for the schoolroom. As in all such games, seated pupils should strictly observe the rule of keeping their feet out of the aisles and under the desks. Players must observe strictly the rule of running first on the right-hand side and back in the next aisle, else there will be collisions.

<sup>1</sup> Bancroft's *Games for Home, Gymnasium, Playground, and School*. Macmillan Co.



HUNTSMAN.<sup>1</sup> — Choose a leader and have this leader march about in any way he chooses, having all the players fall in line behind him and march as he does. When the leader sees that all are in line and away from their seats, he calls “Bang,” when all scamper for their own seats. The first one to be seated in his own seat can be leader next time. Each leader starts the game by saying, “Who would like to go with me to hunt ducks?” (or bears, rabbits, foxes, etc.).

CROSSING THE BROOK SPACES.<sup>1</sup>— Draw two lines on the floor for the banks of the brook. The spaces between the lines should be wider at one end than at the other. If there are many players, make two or more such spaces. The players form in line and take a running jump across the brook. Those who step in the brook must drop out of line to dry their feet. Those who are successful in the jump continue around the course and jump again. Have them try to jump at a wider place than at first. The standing jump may be used also.

HAND OVER HEAD BEAN BAG. — Children are all seated, there being the same number in each row of seats. On each front desk is a bean bag. At a signal the first player in each row lifts the bean bag over his head and drops it into the hands of the player behind him. The next player passes it backward in a similar manner. When the last pupil receives it, he runs forward at once to the front of the line. As soon as he reaches the front desk, the entire row of players moves backward one seat, and the player who ran forward takes the front seat, immediately passing the bag backward to the player behind him. The game thus continues until the original occupant of the front seat has again returned to it. As soon as he is seated he should hold the bean bag up with outstretched arm as a signal that his row has finished. The row wins whose leader first does this.

JACK BE NIMBLE (10 to 60 players). — This game is suitable for very little children. Some small object about six or eight

<sup>1</sup> *Course in Physical Training for Grades I to VI*, New Jersey.

inches high is placed upright on the floor to represent a candlestick. This may be a small box, a book, bottle, or anything that will stand upright; or a cornucopia of paper may be made to answer the purpose. The players run in single file and jump with both feet at once over the candlestick, while all repeat the old rhyme:

“Jack, be nimble,  
Jack, be quick,  
And Jack, jump over the candlestick.”

When there are more than ten players, it is advisable to have several candlesticks and several files running at once. In the schoolroom there should be a candlestick for each two rows of players, and these should encircle one row of seats as they run.<sup>1</sup>

MAGIC MUSIC <sup>2</sup> (Schoolroom. 5 or more players). — Some article is hidden when the pupil is out of the room. Re-entering the room he searches for it, being guided by music which becomes softer as he recedes from the article and louder as he approaches it. Organ, piano, or other instrument may be used; or the pupils may sing a song. As a variation it may be stipulated that the article is to be found before the tune has been played a certain number of times, or before the song has been sung through.

<sup>1</sup> Bancroft's *Games for Home, Playground, Gymnasium, and School*.

<sup>2</sup> From "Plays and Games in School," State Department of Education, Wisconsin.

## Chasing or "It" Games

Simple, easily learned. Social setting for running. A racial instinct satisfied.

Cat and Mice — 12 or more players.

Cat and Rat — 12 or more players.

Shadow Tag — 5 or more players.

Good morning — 10 or more players.

Puss in the Circle — 10 to 30 players.

The Blind Catcher.

Pussy Wants a Corner — 5 or more players.

Hound and Rabbit.

Hide and Seek — 2 or more players.

My Lady's Toilet — 6 or more players.

Schoolroom Tag — 6 or more players; (better for several players).

New York — 4 or more players.

French Blind Man's Buff — 10 or more players.

Drop the Handkerchief — 10 to 30 or more players.

**PUSS IN THE CIRCLE** (10 to 30 or more players). — A large circle is marked on the ground or floor. One player, who is Puss, stands in the center of this circle; the other players stand outside of the circle surrounding it. These players may be tagged by Puss whenever they have a foot inside of the circle. They will make opportunity for this by stepping in and out of the circle, teasing Puss in every possible way to tag them. Anyone whom Puss touches becomes a prisoner and is another Puss and joins the first Puss in the circle to help tag the others. The last one tagged is the winner of the game.

**DROP THE HANDKERCHIEF** (10 to 30 or more players). — All of the players but one stand in a circle. The odd player runs around on the outside of the circle, carrying a handker-



chief, which he drops behind one of the circle players. The main idea of the game is to drop the handkerchief so that it shall fall behind some player without his knowing it. Those who form the ring look toward the center of the circle. The one who runs around with the handkerchief will resort to various devices for misleading the others as to where he drops it. For instance, he may sometimes quicken his pace suddenly after dropping the handkerchief, or at other times maintain a steady pace which gives no clew. As soon as a player in the circle discovers that the handkerchief has been dropped behind him, he must pick it up and as rapidly as possible chase the one who dropped it, who may run around the outside of the circle or at any point through or across the circle, his object being to reach the place left vacant by the one who is chasing him. The circle players should lift their hands to allow both runners to pass through the circle freely. Whichever player reaches the vacant place first stands there, the one left out taking the handkerchief for the next game.

MY LADY'S TOILET<sup>1</sup> (6 or more players). — The players are all seated except the lady's maid. She assigns to each the name of some article of wearing apparel suitable to take along on a journey. The maid says, "My lady is going on a journey and she wants her purse." The purse rises, turns around twice, and sits down. Each player does the same when the article which she represents is named. When the maid says, "My lady wants her trunk," then all must change places, the maid in the meantime trying to get a seat. The player who fails to get a seat becomes the maid. If a player fails to rise and turn around when the article which she represents is named, she must change places with the maid; this is also the result if a player gets up at the wrong time.

SHADOW TAG<sup>1</sup> (Playground. 5 or more players). — One player is chosen to be "It." He tries to step on the shadow of another player. If he succeeds, he calls the name of the

<sup>1</sup> From *Course of Study* for Public Schools of Wisconsin.

player, who then becomes "It." To prevent his shadow from being stepped upon a player when hard pressed may bend in various directions or even lie down.

GOOD MORNING.<sup>1</sup> — Players in a circle. One player goes around outside circle and taps another player on the back. They run around opposite ways, and on meeting on the other side of the circle they must stop and shake hands and bow and say "Good morning" three times and then go on in the same direction as before. The one reaching the vacant place last must be "It" for a new game.

FRENCH BLINDMAN'S BUFF. — Many games played in circular formation are well adapted for a central hall, or a covered shed outside on wet days. In a circle, each player has a number, say 1 to 20. In the centre stands a child blindfolded. This player calls out any two numbers in the ring, and these at once rush across to change places. While doing so, the "blind man" tries to catch one of them. If he succeeds, he takes the place in the ring of the one caught, while the latter is then blindfolded, and the game proceeds.

### Rope Jumping

A chance for free body control in a large activity. Note how children invent exercises. See that none jump too long.

Individual Rope Jumping, using small rope.

Individual Rope Jumping when two children swing a long rope.

This should be free play. About the only need for direction is in encouraging some children to take part and others to control themselves and not jump too long at a time. Many interesting little exercises may be made to add variety to this play.

<sup>1</sup> From *Course of Study in Physical Training*, New Jersey.

## Ball Games

These test in varied ways the child's body control plus a little extra skill. The following are suitable for boys and girls of the age to use this book.

Catch Ball

School Ball

Ring Toss

Teacher and Class (Ball Games)

Center Catch Ball

**CATCH BALL.** — Use a soft ball or bean bag. Children stand in rows or in a circle. The leader tosses the ball to each in turn, or he tosses it in the air and calls the name or number of someone to catch it. The game may be greatly varied.

**SCHOOL BALL.**<sup>1</sup> — Use a soft ball. Count out for turns. No. 1 retains the ball as long as he can catch it in accord with the rules. When he misses he must step five paces away and let No. 2 throw the ball at his back. If No. 2 misses, he loses his turn and gives the ball to No. 3, who proceeds as No. 1. (1) Throw up with one hand, catch with both; (2) throw with both, catch with both; (3) throw with both, catch with one; (4) throw with one, catch with the other; (5) throw to the ground and catch on the bounce, in the different ways; (6) bat upward before catching; (7) throw upward, and before catching (a) clap hands, (b) bow once, (c) kneel once, (d) jump in the air, (e) jump forward, (f) jump backward, (g) kneel to the right, (h) kneel to the left. The game may be greatly varied. Use originality.

**RINGTOSS.** — Rings can easily be made of rattan or rope. There should be seven, although three or four will do, the

<sup>1</sup> Johnson's *Education by Plays and Games*.



smallest about eight inches in diameter and the next in size just large enough to let the smallest pass through it, and so on. The stake may be made by driving a stick tightly into a hole bored in the middle of a board sixteen or eighteen inches square. The rings should be tossed in order of size, beginning with the largest. Ringing the stake with the largest counts one, with the second two, and so on. Play individually or by sides.

BALLOON PARTY. — Use colored balloons. Let each child blow up and tie his balloon. Have large free space indoors or without. Suggest various ways of using the balls, as resting it on the back of the hand, arm outstretched, and letting it roll down the arm, the child maneuvering in an effort to have it pass from the shoulder across the back of neck and down the opposite shoulder and arm. Children may hold the ball on back of the hand while changing from rising to sitting position and vice versa. Of course there are many ways of tossing and catching. The variety of colors as these balls float in the air is pleasing to the eye, adding greatly to the enjoyment of the play.

CIRCLE STRIDE BALL. — Modified form. Use large hollow rubber ball. Children form a circle, feet wide apart. Thrower stands in center with ball, hoping to throw it outside the circle between the feet of some child who must jump, bringing feet together so that the ball does not pass between them. The center player pretends he is going to throw the ball toward one child and then suddenly throws it elsewhere. When the thrower fails three times successively, he chooses a child to take his place.

## Quiet Games

Do not neglect the quiet play. Occasionally have the children come individually and work for two minutes with the teacher. Then have a quiet game or two for all. It relaxes and makes the schoolroom a more human place.

Simon Says.

Beast, Bird, or Fish.

Prince of Paris.

Jackstones.

Bird Catcher.

Button, Button, who has the Button?

Mumble the Peg or Knife.

Grass Blade.

Checkers.

### *Description*

SIMON SAYS (2 to 40 players). — When played in the schoolroom the children sit at their desks. Each player makes a fist of each hand, with the thumb extended. One is chosen leader, and the others follow. The leader says, "Simon says, 'Thumbs up!'" then he puts his fists on the desk or table before him with the thumbs pointing up. The players must all do the same. The leader then says, "Simon says, 'Thumbs down!'" At this he turns his hands over so that the tips of the thumbs touch the table, and the others imitate him. He then says, "Simon says, 'Thumbs wiggle waggle!'" and places his fists on the desk and moves the thumbs to and fro sideways, and all the players do the same.

If at any time the leader omits the words "Simon says," and goes through the movements simply with the words "Thumbs up!" "Thumbs down!" or "Wiggle waggle!" the players must keep their hands still and not imitate his move-

ments. Any player imitating him at such a time must either pay a forfeit or become leader.

BEAST, BIRD, OR FISH (10 to 40 or more players). — The players stand or are seated at their desks. The leader stands and has in his hand a soft ball made of crushed paper or a knotted handkerchief. He throws the ball at one of the players and says quickly, "Beast, bird, or fish!" then repeats one of these classes and at once counts ten. The player at whom the ball has been thrown must name some beast, bird, or fish, according to the class named last by the leader. He must do this before the leader has finished counting ten. For example, the leader may say as he throws, "Beast, bird, or fish! — Bird!" Then the player hit by the ball must name a bird while the thrower counts ten. He must not name any bird previously named in the game. If the player who is hit by the ball fails to meet the requirements, he changes places with the thrower. If he succeeds, the thrower goes on with the game by hitting some other player.

Another form of this game uses the word "Fire, air, or water" for "Beast, bird, or fish," the players being required to name some animal that lives in the air or water when these are named, but to keep still when fire is named.

PRINCE OF PARIS <sup>1</sup> (10 to 30 players). — A player is chosen as leader; the others are numbered consecutively from one up, and are all seated. The leader, standing in front, says, "The Prince of Paris has lost his hat. Did you find it, Number Four, sir?" whereupon Number Four jumps to his feet and says:

"What, sir! I, sir?"

*Leader:* "Yes, sir! You, sir!"

*No. Four:* "Not I, sir!"

*Leader:* "Who, then, sir?"

*No. Four:* "Number Seven, sir."

<sup>1</sup> Bancroft's *Games for Home, Playground, Gymnasium, and School*.



Number Seven, as soon as his number is called, must jump at once to his feet and say:

“What, sir! I, sir?”

*Leader:* “Yes, sir! You, sir.”

*No. Seven:* “Not I, sir!”

*Leader:* “Who then, sir?”

*No. Seven:* “Number Three, sir!”

Number Three immediately jumps to his feet, and the same dialogue is repeated. The object of the game is for the leader to try to repeat the statement, “The Prince of Paris has lost his hat,” before the last player named can jump to his feet and say, “What, sir! I, sir?” If he succeeds in doing this, he changes places with the player who failed in promptness, that player becoming leader.

Should any player fail to say “Sir” in the proper place, this also is a mistake, and the leader may change places with such player.

**JACKSTONES.** — This game is played with five pebbles or small metal pieces called jackstones. It consists in tossing and catching the stones in various ways. They are tossed in the air and caught on the back of the hand. One is thrown up while the other four are scattered on the ground, the first being caught as it descends. This, called the jack, is thrown in the air and caught, one stone being picked between each toss and catch, until all four are in the hand; this is also done with two, with three, and with four. Then the stones are laid down in a row and the finger traces in and out among them while the jack is in the air.

**MUMBLE THE PEG OR KNIFE.** — This game consists in throwing a knife in various ways so that the blade will stick into the ground, as tossing the knife from the palm, from the back of the hand, from closed fingers; by holding the tip of the blade, at the same time touching the handle to chin, to lips, to nose, to forehead; folding the arms with one hand holding the lobe of the ear, throwing over the head, skipping,

etc. The player who gets through the series first and without mistakes wins. The last one through pays a forfeit, which is usually pulling a peg out of the ground with the teeth, the peg being driven into the ground by a certain number of taps of the knife, the number being previously agreed upon.

BIRD CATCHER. — The children sit in a circle while one stands in the middle. Each takes the name of some bird. The leader tells a story, bringing in the names of the birds. At the mention of his name each must raise his hands and bring them down quickly. When the owl is mentioned all put their hands behind their backs, and hold them there until another bird is mentioned. The catcher tries to catch a hand whenever one is moved. When a player does the wrong thing, or has one of his hands caught, he must change places with the one in the center or pay a forfeit.

BUTTON, BUTTON, WHO HAS THE BUTTON?<sup>1</sup> — Have the players seated in a circle. One player starts a button (or some other small object) around the circle. All players move one or both hands rapidly from side to side, so that the player who is "It" finds it difficult to locate the button. The player having the button when tagged is "It." A variation of this game is to have a long rope upon which a hammock ring (a key or some other object) has been strung. This ring is passed rapidly from right to left, the tagger trying to locate it.

<sup>1</sup> Stecker's *Games and Dances*.

## Singing Games and Folk Dances

Looby Loo.  
Shoemaker Dance.  
London Bridge.  
Farmer in the Dell.  
Mulberry Bush.  
How d'y do, my Partner?  
Did you Ever See a Lassie?

The following phonograph records for skipping, leaping, and other such play, will be found useful:

Motive for Skipping, Victrola Record No. 182253.  
Dance of the Fairies, Victrola Record No. 16048.  
Dance of the Wood Nymphs, Victrola Record No. 16891.  
Moment Musical, Victrola Record No. 18216.

The following phonograph records provide music for singing games and folk dances.

Did you Ever See a Lassie? — Stecher	}	Victor Record No. 17568.
How d'y do my Partner? — Swedish		
Muffin Man — Hofer		
Let us Chase the Squirrel — Preston		
Jolly is the Miller.	}	Victor Record No. 17567.
Looby Loo — Hofer		
Oats, Peas, Beans and Barley Grow — Hofer		
The Needle's Eye	}	Victor Record No. 17104.
London Bridge		
Mulberry Bush (Sousa's Band)		
Round and Round the Village (Sousa's Band)		
Shoemaker — Danish, Victor Record No. 17084.		

LOOBY LOO. — It has been said that Looby Loo — a very old English game — is a relic of the "Saturday night bath." Possibly the water is too hot — or more likely it was too cold, in the old days.

So we put in one hand, only to withdraw it immediately. We try the other hand; then each foot. It is a little easier



when we try with the head, so then we just “put our whole selves in” — a proper end for a “Saturday night bath.”

### LOOBY LOU



1. Here we dance looby loo,
2. Here we dance looby light,
3. Here we dance looby loo,
4. All on a Saturday night.
5. I put my right hand in,
6. I put my right hand out,
7. I give my right hand a shake, shake, shake,
8. And turn myself about.
5. I put my left hand in, etc.
5. I put my right foot in, etc.
5. I put my left foot in, etc.
5. I put my hand 'way in, etc.
5. I put my whole self in, etc.

The lines of stanza are numbered to correspond to the numbers between the lines of music above. These indicate the music for each line.

Children form circle. Join hands.

Sing chorus, and skip.

Sing the verses — carry out action with vigor and good fun.

In turning about, let go of hands, each put his own hands on hips and turn about in place in four running steps.

All carry out action, exactly together.

The interest grows until at the singing of the last stanza, the children jump in, and jump out, and shake the whole body vigorously.

SHOEMAKER DANCE. — The shoemaker dance gives the children a chance to “play we are shoemakers.” The old fellow winds his thread, he waxes it, — sometimes over his knee, — and hammers in the pegs. At last, after much winding and pulling the thread, the shoe is done, and he claps his hands and skips for joy.

### THE SHOEMAKER



Form double circle, partners face each other.

Measures 1-2. — Clinch hands, hold them almost level with the chin, roll one arm around the other three times in one direction and three times in reverse.

Measure 3. — Hands apart, with bent elbows jerk arms back twice.

Measure 4. — Clap, clap, clap.

Repeat measures 1-3.

Repeat measure 4, this time hammering as shown in the illustration.

Measures 5-8. — Take partner's inside hand, put outside hand on hip, and skip about the circle.

Repeat the whole.

Directions for the other folk dances named above are found in several books, among them the *Song Play Book*, by Crampton and Wollaston.

In addition to teaching the best liked old folk form dances, it is well to have music of marches, runs, skips, leaps, and gallops to use for impromptu play. Large numbers can take part if there is free space with little directing needed. The music dramatic game built upon the familiar Mother Goose and fairy stories offers another kind of expression for the child. Two books will aid the teacher in carrying out the suggestions in this paragraph—Caroline Crawford's *Choice Rhythms for Youthful Dancers* and *Dramatic Games and Dances for Little Children*, published by Barnes & Co. Victrola records serve a good purpose in connection with this kind of play. The following are suggestive: Run, Run, Run, with three other appropriate pieces — Victor record No. 20162. Motive for Skipping — Victor record No. 20736. Moment Musical — Victor record No. 1143.



## Music Appreciation

### *Music for Intelligent, Quiet Listening*

Suggest to the children that music says different things. Sometimes it says *sleep*, sometimes *play*, sometimes *church*, and so on. Tell them to listen to what it says. Encourage them from time to time to listen to the whole selection, then to separate parts.

*Viola and violin.*

Lullabies {    Rock-a-bye Baby    }  
              {    Sweet and Low        } Victor record No. 20174.  
              {    Lullaby (Brahms)    }

Minuet Gavotte (Paderewski) Victor record No. 20164.

Old Melodies  
Melody in F (Rubenstein) } Victor record No. 1178.  
Träumerei (Schumann)    }

Moment Musical (Schubert) Victor record No. 1143.

Mazurka (Ganne) — Victor record No. 20340.

## Stories to Tell Children

Frequently read or tell the children a story. Give them another if they want it. Forget all the cares of the day and enjoy the story with them. The following short list is suggested; school courses of study name many others that are appropriate for primary grades.

### *Stories to Tell.*

Cinderella — *Fairy Tales*, Pauline Potter.  
Chicken Little — *Fairy Tales*, Jacobs.  
Pig Brother — *Stories to Tell Children*, Bryant.  
The Golden Windows — *Stories*, Laura Richards.  
Dogs and Kitty Cats — *Stories to Tell Children*, Bryant.  
Epaminondas — *Stories to Tell Children*, Bryant.  
Little Red Riding Hood — *Fairy Tales*, Jacobs.  
How the Elephant Got his Trunk — *Just So Stories*, Kipling.  
The Bear Story — *Rhymes of Childhood*, Riley.

### *Poems to Read.*

The Wind, Stevenson.  
The Friendly Cow, Stevenson.  
The Swing, Stevenson.  
My Shadow, Stevenson.  
Windy Nights, Stevenson.  
Bed in Summer, Stevenson.  
The Nine Little Goblins.  
Extremes.  
A Pocket Handkerchief, Rossetti.  
Who has Seen the Wind? Rossetti.  
What Does Little Birdie Say? Tennyson.  
I Keep Six Honest Serving Men, Kipling.  
Christmas Morning, Eugene Field.

### *Poems for Children to Read*

Christmas Eve, Eugene Field.  
The Land of Counterpane, Stevenson.

Boats Sail on the Rivers, Rossetti.  
A masque of the Seasons, Riley.  
The Raggedy Man, Riley.  
Daisies, Frank D. Sherman.  
October, Katherine Pyle.

#### OTHER RECREATION INTERESTS.

Building with Blocks.  
Drawing and Painting.  
Cutting and Pasting.  
Whittling.

Working Puzzles. — A number of interesting kinds of puzzles are to be found in toy departments of stores. Wisely chosen, these offer entertaining and sometimes instructive occupation such as fitting together pieces to form a map or pictures.

Outdoor life — as walks; observations of plants and wild life; visiting a playmate to see a new pet; or a flower garden; and planting seeds and tending the young plants.



## Educating the Special Senses through Play

In this play see that there are no distractions from surroundings and that the children do not feel strained in doing the exercises. Make it really play. Try some of the exercises and study the responses the children make. Then modify the games to suit their abilities and interests. Make the play harder as they improve. Aim to keep the children interested in their progress.

### EXERCISES

#### *Sight*

##### *Simple*

1. Child looks at six articles and calls their names; then turns eyes away and repeats the names of all he remembers.
4. Child looks at six blocks of same size, but different colors, turns his eyes away and tells how many there are of each color.
6. Leader writes familiar word on board, erases at once; child tells what it was; makes a contest game by seeing how many of ten words are called correctly thus.

##### *More Difficult*

2. Same, except child does not call the names at first. Use a different set of articles.
3. Same as No. 2, except child looks for shorter time. Objects used must be different for each exercise.
5. Same as No. 4, except child looks for shorter time. Different colors are used so he may not depend on memory of previous exercise.
7. Same as No. 6, except easy phrases are written instead of words.
8. Same as No. 6, except names of colors are written and child, instead of telling what the word is, names something in the room of that color.
9. Same as No. 8, except child names something that is always or usually of the color written.

## Sight — (continued)

### Simple

10. Leader writes two figures on the board, one above the other, erases, child names the figures.
13. Child is blindfolded. Two or three children leave the room. Blindfold removed and child tells who are gone.
16. Child sorts colors, putting same shades together.

### More Difficult

- Example: Teacher writes *white* and erases. Child says *snow*.
11. Same as No. 10, except child gives the sum.
  12. Same as No. 10, except child writes the sum.
  14. Same as No. 13, except child tells colors of clothing the absent children wear.
  15. Same as No. 14, except child also tells who of the three absent ones is tallest.

## Hearing

### Simple

1. Child blindfolded. Leader drops nails in tin cup. Child tells how many.
4. Leader drops large and small marbles. Child tells by sound how many were large and how many small.
6. Leader pours pebbles in one cup, grains of corn in another. Child tells which is which by sound.
9. Child listens to middle *C* and the *C* an octave above and an octave below, played on piano. Then

### More Difficult

2. Same as No. 1, except leader drops three or four nails, then waits an interval and drops two or three.
3. Same as No. 2, except leader drops the nails faster.
5. Same as No. 4, except marbles are dropped faster.
7. Same as No. 6, except leader pours four times, and child tells how many times were pebbles and how many times were corn.
8. Same as No. 6, except leader shakes a handful of pebbles and of corn alternately in tin can.
10. Same as No. 9, except child is blindfolded while one of three children gives the pitch of *C*

## Hearing (continued)

### Simple

leader sounds one pitch of *C* and then another. Child tells when *high*, *low*, and *middle*.

11. Different children imitate notes of birds while the others tell what bird it is.
12. Child is blindfolded and responds to other children who say "good morning" to him, by saying "good morning," and adding the child's name.
14. Children listen to different musical instruments and distinguish by sound.
15. Children stand out in the open and count the different sounds they hear.
18. Children listen for bird calls and tell how frequently they hear them, and when they hear three or more at once.
19. Leader speaks one letter three times, another twice, another once. Child tells how many times each letter was called.
22. Three children stand at different distances away from blindfolded child and bounce ball as leader indicates. Blindfolded child points to direction ball is being bounced.
23. Children hear music of  $2/4$ ,  $3/4$ ,  $4/4$ , and  $6/8$  time and skip to it.

### More Difficult

indicated by teacher. Blindfolded child names the pitch and tells who made it.

13. Same as No. 12, except children try to change their voices so blindfolded child can not guess.
16. Children tell how many sounds were heard and what they were.
17. Children discover what special sounds are heard in the morning, at noon, at night, about their respective homes.
20. Child writes letters in the order named.
21. Teacher changes order, calling first one of the three letters and then another, as *a g f*; *f g g*; or *g f g*, *g f a*. Child writes in the order given.



## *Touch*

### *Simple*

1. Blindfolded child picks first one and then another of two sizes of blocks, and tells when he holds larger and smaller.
3. Child blindfolded feels of two sticks, one at a time, and then tells how much longer one is than the other.
4. Child blindfolded tells when cubical blocks are square or oblong.
6. Child blindfolded feels of three different grades of corn meal bran and tells which is coarsest.
7. Child blindfolded names raw vegetables and fruits such as potato, turnip, apple, pear, by touch.
8. Child blindfolded fits animal forms into a board of patterns fitting the forms.
10. Child blindfolded takes a folded handkerchief, unfolds it and folds it back as it was.
12. Child blindfolded sorts six pieces of cloth which are two of a kind into like pairs.
14. Child blindfolded unlaces and then laces another child's shoes.
16. Child blindfolded feels of playmate's face and calls the name of the child.
17. Blindfolded child is led about the room. He names every object he touches. Game is to name each as rapidly as he can.

### *More Difficult*

2. When there are three sizes of blocks, child tells which he holds — smallest, largest, or middle size.
5. Child draws line to show length of one side of a square cube that he has been holding.
9. Child races to see how rapidly he can do exercise No. 8.
11. Child sees if he can do exercise No. 10 correctly four times in quick succession.
13. Child finds the six silk pieces among 12 pieces of other kinds of cloth.
15. Child does exercise No. 14 for speed.
18. Exercise No. 16 made more difficult by unusual things being placed where the child will touch them.

## Playground Equipment for Small Children

GAME SUPPLIES. — Bean bags, medicine ball, jumping ropes, hoops, marbles, soft ball.

*Other Equipment.* —

Packing boxes from which a village is built.

Scaffolds to climb upon and play.

Blocks and Toys — Floor animals, railroad tracks and cars, wagons.

Carpenter tools.

Garden tools.

Outdoor sand box.

Indoor sand box.

Things to use in playing house, in keeping store, in keeping school.

Wading pools.

Shade trees or canvas for shades.

Teeter boards.

Slides.

Giant strides.

Jumping pit filled with sand.

Swings.













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